

The seal of the State of Texas is a circular emblem. It features a five-pointed star in the center, surrounded by a wreath of olive and live oak branches. The words "THE STATE OF TEXAS" are inscribed around the perimeter of the seal. Below the star, there is a small banner with the word "1845". The seal is set against a dark background.

## FROM THE DAYS OF THE COLONISTS TO NOW

1922

THE DALLAS ART ASSOCIATION  
DALLAS, TEXAS



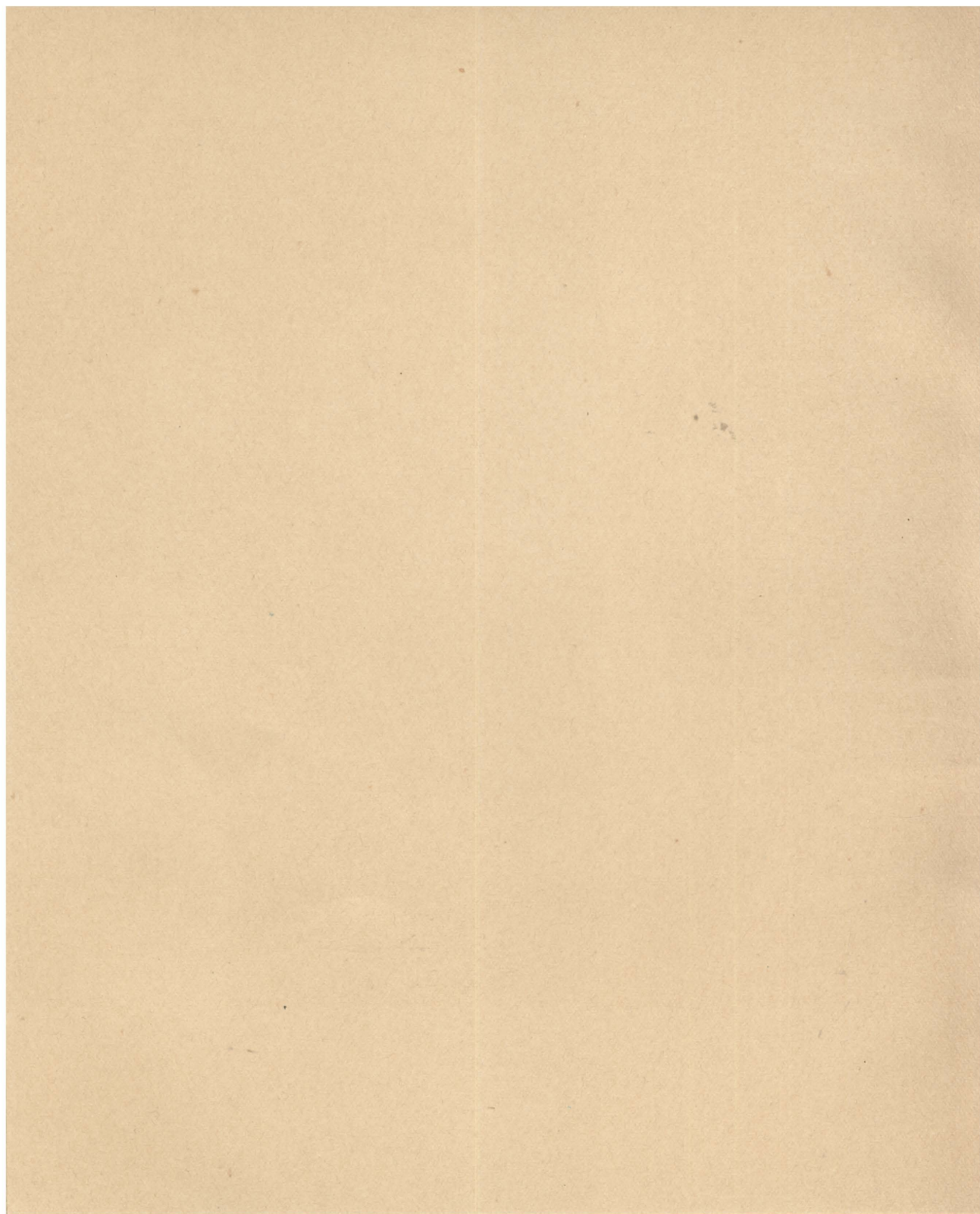
# Looking on Holland Meadows

- 1 restfull shadowy lake
- 2 green pasture or meadow
- 3 Old windmill
- 4 low houses
- 5 trees in background
- 6 shadows
- 7 gray sky
- 8 logs on bank

George Washington

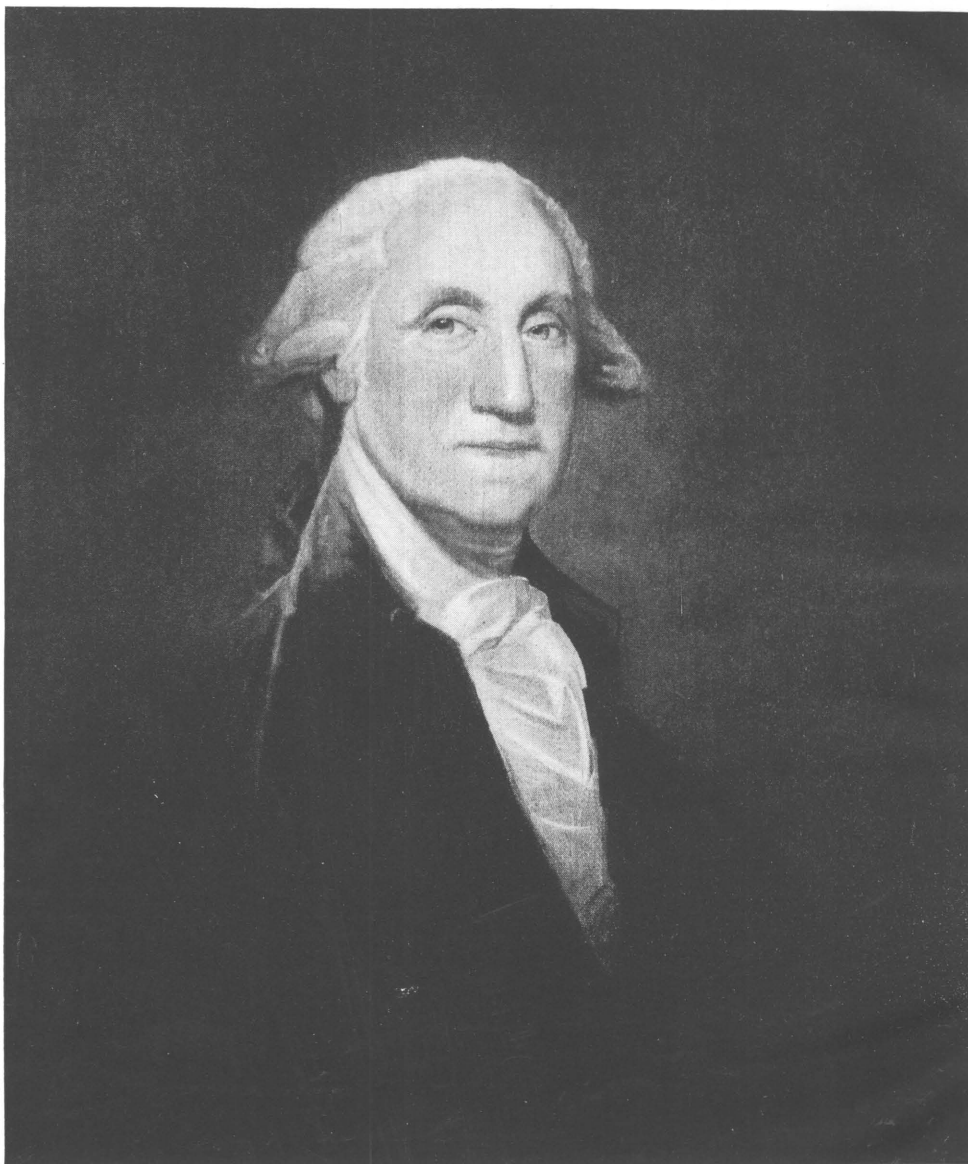
Carne + am. Blue  
White Hair











GEORGE WASHINGTON

GILBERT STUART

*From the Collection of Herbert L. Pratt, Esq.*



*THIRD ANNUAL EXHIBITION*

AMERICAN ART

FROM THE DAYS OF THE COLONISTS TO NOW

FOREWORD AND TEXT BY  
ROBERT W. MACBETH

THE ADOLPHUS HOTEL  
*November Sixteenth to Thirtieth*

1922

THE DALLAS ART ASSOCIATION  
DALLAS, TEXAS

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THIS COLLECTION HAS BEEN ASSEMBLED BY  
ROBERT W. MACBETH OF THE MACBETH GALLERY,  
450 FIFTH AVENUE, NEW YORK

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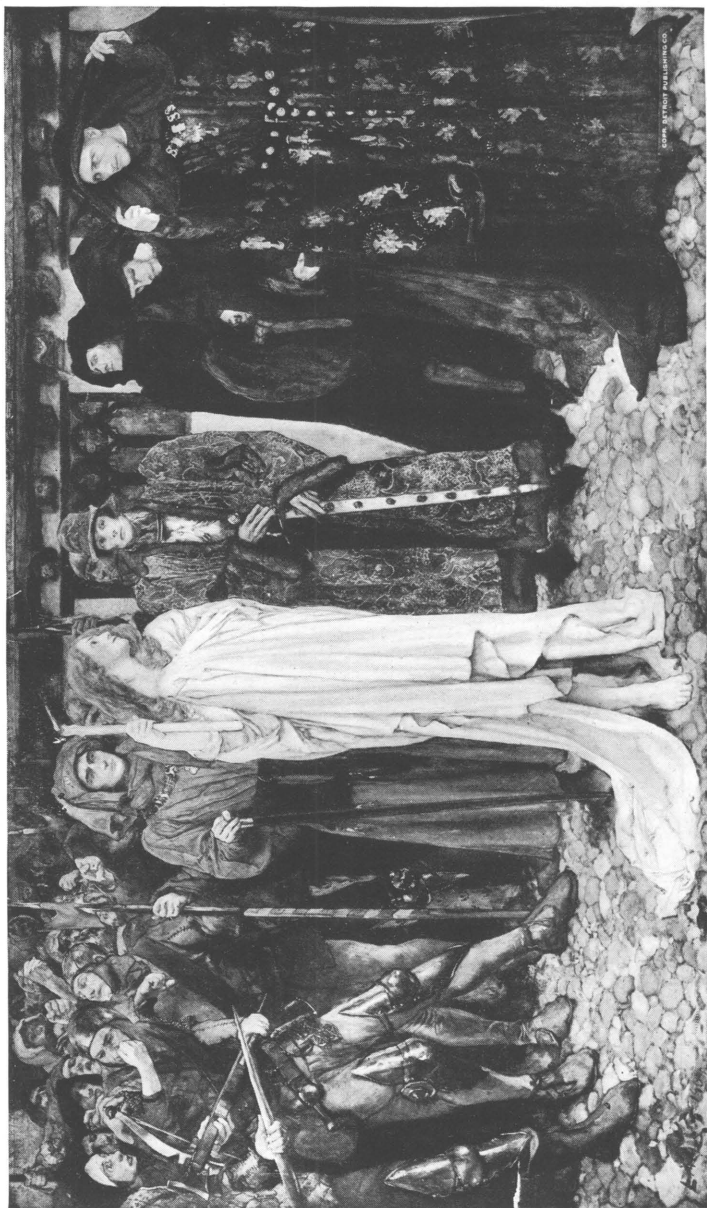
*Nothing so stimulates an appreciation of pictures  
as the ownership of pictures*

WHILE many of the important pictures in this collection have been loaned by various museums and private owners, those by the living men and certain others which have been obtained from dealers' galleries are for sale.

Dallas is becoming recognized as the foremost art center of the South-West. Every picture which is added to the collections of the people of Dallas strengthens our hold on that enviable position. Our American artists and the dealers have generously lent their pictures, many of them for a long and possibly hazardous journey. If we show appreciation not only by our thanks but by our purchases they will be encouraged to send again of the best they can provide.

Nothing so stimulates an appreciation of pictures as the ownership of pictures!

*Lucien G. Meyer.*



THE PENANCE OF ELEANOR

EDWIN A. ABBEY

*From the Carnegie Institute Collection*

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## FOREWORD

FOR the Third Annual Exhibition of the Dallas Art Association there is here presented a collection which has as its motive what seems to be an entirely new exhibition idea. Two years ago there was shown a group of contemporary paintings, both American and foreign, and both were included with some degree of completeness. Last year the emphasis was entirely on the work of the modern painters, very few of the so-called "conservatives" being included.

This year our aim is wholly different. This is a collection of American pictures pure and simple. It embraces practically all of the many schools which have gone into the making of our art as we know it today.

American Art is no more American than the American People are American. Neither it nor we sprang up out of nothing, native to the soil. The American picture of today, however, produced in an American environment, is as easily recognizable for what it is as is the citizen born and reared in the average American home. What makes each one "American" is indefinable; but it exists as truly for one as for the other.

We know the races and their characteristics that have gone into the melting pot of our national life, emerging eventually into the men and women, native born, resenting however slight an intimation that they are not "American," that we number among our friends; a citizenship that we ourselves help to make up. American painting has gone through much the same process of assimilation

of foreign blood, and has emerged just as definitely into something as truly ours as we ourselves.

So much is not generally known, however, of how it arrived at its present state; how it has developed into a definite School; a School second to none among our contemporary producers and with the "feel" of America and of American workmanship behind it that makes it unmistakable both in our own exhibitions and in the few collections in which it is from time to time included across the seas.

It is the purpose of this collection to show, so far as can be within its restricted numerical limits, some of the most typical examples of the various times and schools of influence under which our artists worked in days gone by. From these have evolved the works of the painters of today, many of the best of whom are included here in representative canvases.

The arrangement of the catalogue seems to place each man categorically under a definite school of influence. It must be understood at the outset that, in the case of the contemporary painters, this can be only approximately accurate. For example, many of the men whose work originally was founded directly or indirectly on the Barbizon School, later developed either a wholly individual method of expression, or absorbed the tenets of Impressionists grouped under the Monet influence. In such cases they have been grouped here more or less under their first masters. The student should be able to determine to what extent other influences have left their mark, but whether he does or not should not interfere with his enjoyment and appreciation of a picture for what it is. Just as it is far better to take a man for what he is, what he has made of himself, than to consider his antecedents as

D A L L A S   A R T   A S S O C I A T I O N

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of first and foremost importance, it is vastly more important to be able to know a good picture when we see one than to recognize the various influences which have entered into its making.

The opportunity to study past influences, either in pictures or people, is most valuable. So far as is known, this is the first time that an exhibition with this as its aim has ever been assembled, and, within its limits, it should be found useful to help in an appreciation not only of pictures in general, but of the trials and vicissitudes through which has been developed our splendid present-day School of American Painting.

ROBERT W. MACBETH



MRS. WILLIAM ALLEN OF CLAREMONT, VA.

JOHN WOOLLASTON



## THE DAYS OF THE COLONISTS

In the strenuous pioneer days of the early Colonists there was little opportunity for the encouragement of the arts. The earliest painters were, for the most part, itinerant foreigners about whom little is known. They and their immediate followers, many of whom had no training other than their apprenticeship in sign-painters' shops, produced only the uncompromising portraits of the more prominent men and women of their time. Most of their pictures are valuable for their historical significance rather than as works of art. Those included here claim attention from both viewpoints.

DUYCKINCK, EVERT (*circa* 1700)

*Attributed*

- 1 Young Dutch Woman

*Lent by John Hill Morgan, Esq.*

BADGER, JOSEPH (1708-1765)

- 2 Portrait of Isaac Jones (1738-1812)

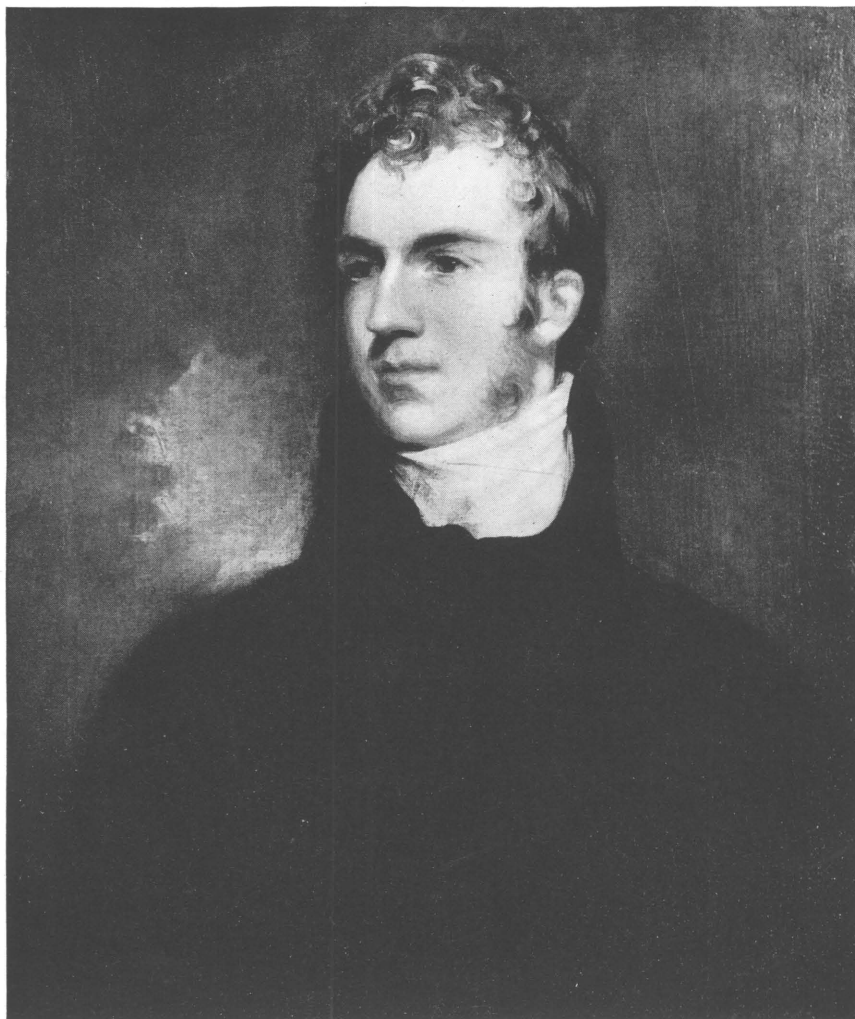
BLACKBURN, JOSEPH (1700?-1765)

- 3 Portrait of Lettice Mitchell

*Lent by the Brooklyn Museum*

WOOLLASTON, JOHN (*circa* 1760)

- 4 Portrait of Mrs. William Allen  
of Claremont, Va.



MATTHEW SULLY

THOMAS SULLY

## FIRST DIRECT FOREIGN INFLUENCE

With West, Copley, Stuart and Charles Willson Peale began a sounder art knowledge. All of these men, after some success at home, came under the direct influence of the English masters, Gainsborough, Lawrence and Reynolds, then at the height of their careers. West's studio in London became the Mecca for many of the younger American students, and through them and their successors we trace the beginning of the English influence which extended well through the first half of the Nineteenth Century.

WEST, BENJAMIN (1738-1820)

- 5 Portrait of a Writer

COPLEY, JOHN SINGLETON (1737-1815)

- 6 Benjamin Blackstone of Portland, Me.  
*Lent by Herbert L. Pratt, Esq.*

STUART, GILBERT (1755-1828)

- 7 George Washington  
Originally owned by Alexander Contee Hanson,  
Secretary and Aide to Washington  
*Lent by Herbert L. Pratt, Esq.*

PEALE, CHARLES WILLSON (1741-1827)

- 8 Commander Thomas Nicholson  
of Kent County, Md.

TRUMBULL, JOHN (1756-1843)

9 Sortie from Gibraltar

This, one of five of the same subject, was painted for Sharp, the engraver, whose large plate made from it is accompanied by Trumbull's autograph key to the characters.

*Lent by Herbert L. Pratt, Esq.*

BIRCH, THOMAS (1779-1851)

10 United States and Macedonian

October 25, 1812

*Lent by Herbert L. Pratt, Esq.*

PEALE, REMBRANDT (1778-1860)

11 Col. Joseph R. Bogert

3rd Regt. "Flying Artillery," 1812.

MORSE, SAMUEL F. B. (1791-1872)

12 Katharine A. R. Ware

Poet and Lecturer

SULLY, THOMAS (1783-1872)

13 Matthew Sully

INMAN, HENRY (1802-1846)

14 Caroline Howard Gilman

Writer and Poetess (1794-1888)





MERCED RIVER, YOSEMITE VALLEY

ALBERT BIERSTADT

*From the Metropolitan Museum Collection*

## BEGINNING OF LANDSCAPE PAINTING

The Revolution and subsequent development of the West for the first time awakened in the Colonies a national spirit and a consciousness of the greatness and grandeur of the country itself. In literature we find this reflected in the writings of J. Fenimore Cooper, Washington Irving and William Cullen Bryant. In painting it called forth what had been distinguished as the Hudson River School, which painted for the most part in the Hudson River Valley. A few of the later men under this general heading, most prominently Bierstadt and Whittredge, came under the literary influence of the Dusseldorf School. Many of these painters learned their art in the engraver's school and we find their pictures carefully executed and minutely drawn.

COLE, THOMAS (1801-1848)

- 15 Roman Aqueduct  
*Lent by the Metropolitan Museum*

KENSETT, JOHN F. (1818-1872)

- 16 Lake George  
*Lent by the Metropolitan Museum*

WHITTREDGE, WORTHINGTON  
(1820-1920)

- 17 The Mill  
*Lent by the Cincinnati Museum*

SONNTAG, WILLIAM L. (1822-1900)

- 18 The Adirondacks

D A L L A S   A R T   A S S O C I A T I O N

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McENTEE, JERVIS (1828-1890)

19   Autumn Brook

INNESS, GEORGE (1825-1894)

20   Across the Valley

BIERSTADT, ALBERT (1830-1902)

21   Merced River, Yosemite Valley

*Lent by the Metropolitan Museum*

MARTIN, HOMER D. (1836-1897)

22   Trout Stream



YOUNG MAN WITH RUFF

FRANK DUENECK

*From the Cincinnati Museum Collection*



## GERMAN INFLUENCE

During the sixties and seventies, with increasing frequency our younger artists were going abroad to study. Dusseldorf and Munich were the established art centers, and there the echoes of German Romanticism were passed on to the many Americans who readily absorbed the literary and story-telling features that dominated the thought of the schools. The studio atmosphere pervaded everything, and the figures that went into the pictures were obviously posed and were without an envelopment of light and air. Some of our strongest painters are grouped under this general heading, but their later work, on which their fame is based, was the product of deep study and development under other influences.

JOHNSON, EASTMAN (1824-1906)

- 23 Nantucket School of Philosophy

BROWN, J. G. (1831-1913)

- 24 They're Off!

CURRIER, J. FRANK (1843-1909)

- 25 Bearded Man with Cap  
*Lent by the Cincinnati Museum*

DUVENECK, FRANK (1848-1919)

- 26 Young Man with Ruff  
*Lent by the Cincinnati Museum*

EAKINS, THOMAS (1844-1916)

- 27 Portrait Head

T H I R D   A N N U A L   E X H I B I T I O N

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MOELLER, LOUIS (1855-     )

28   The Argument

CHASE, WILLIAM M. (1849-1916)

29   North River Shad

*Lent by the Chicago Art Institute*

30   Dieudonné



HEAD OF A YOUNG MAN

ABBOTT H. THAYER

*From the Brooklyn Museum Collection*

## FRENCH ACADEMIC SCHOOL

In the famous schools of Gerome, Cabanel, Bougerou, Duran, and Boulanger and Lefebvre, our art students in Paris during the third quarter of the last century were primed in the study of the human form in its relation to painting. When they returned to America, their careful studies of the nude did not fit in under the changed environment. A few continued to carry on the traditions of their earlier training, but the majority developed their own individual types of expression which have given us many of our finest things in the painting of the figure.

VEDDER, ELIHU (1836- )

- 31 The Keeper of the Threshold  
*Lent by Carnegie Institute*

SARTAIN, WILLIAM (1843- )

- 32 Arab Quarter, Algiers

LOW, WILL H. (1853- )

- 33 The Orange Vendor  
*Lent by the Chicago Art Institute*

THAYER, ABBOTT H. (1849-1921)

- 34 Head of a Young Man  
*Lent by the Brooklyn Museum*
- 35 Young Woman in White

BRUSH, GEORGE DeFOREST (1855-    )

- 36 Mother and Child  
*Lent by the Brooklyn Museum*

DEWING, THOMAS W. (1851-    )

- 37 Lady with Macaw  
*Lent by the Albright Art Gallery*  
38 Pastel

COUSE, E. IRVING (1866-    )

- 39 The Corn Ceremony  
40 Fireplace Interior

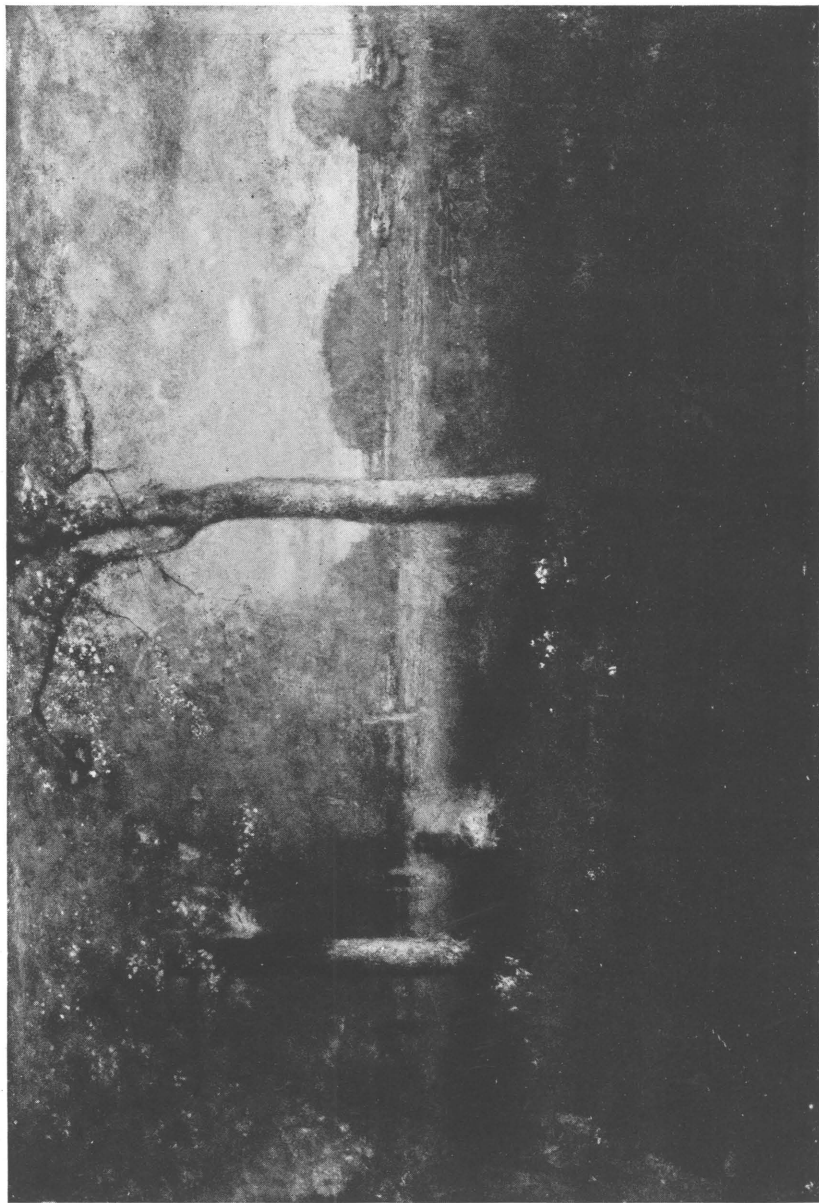
POTTHAST, EDWARD H. (1857-    )

- 41 The Bather

BURROUGHS, BRYSON (1869-    )

- 42 St. Francis and the Angel with the  
Violin of Intolerable Sweetness





AUTUMN DAY

GEORGE INNESS

## EARLIER IMPRESSIONISM

Velasquez, through Manet, is said to have inspired the Paris students to paint what they saw, rather than what they knew to be present. The painters of Barbizon tried to learn from nature instead of to improve upon it; they placed their emphasis on the appearance of salient features in natural colors and with an atmosphere envelopment rather than on a primary consideration of line and form as taught by the older academic schools. Many of the men, particularly of the landscape painters, later combined what they had learned from the Barbizon School with the later developments under the Monet influence.

HUNT, WILLIAM MORRIS (1804-1879)

43 Head of a Young Girl

INNESS, GEORGE (1825-1894)

44 Autumn Day

44a At Sundown

MARTIN, HOMER D. (1836-1897)

45 Newport Landscape

WYANT, ALEXANDER H. (1836-1892)

46 Summer Morning

*Lent by the City Art Museum, St. Louis, Mo.*

BLAKELOCK, RALPH A. (1847-1919)

- 47 Moonlight and Clouds  
*Lent by C. Lansing Baldwin, Esq.*

RANGER, HENRY W. (1858-1916)

- 48 Autumn on Mason's Island

DESSAR, LOUIS PAUL (1867- )

- 49 End of an Autumn Day

WILLIAMS, FRED. BALLARD

- 50 In the Realm of Happy Days  
*Lent by Christian Weichsel, Esq.*

- 51 In the Mountains

DAINGERFIELD, ELLIOTT (1859- )

- 52 Clearing New Ground

- 53 Sunset Glow

MURPHY, J. FRANCIS (1853-1921)

- 54 Morning in October  
*Lent by Joel T. Howard, Esq.*

CRANE, BRUCE (1857- )

- 55 Winter Sunset



LATE SUMMER TWILIGHT

BEN FOSTER

T H I R D   A N N U A L   E X H I B I T I O N

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FOSTER, BEN (1852-     )

56 Late Summer Twilight

57 Meadow and Moonrise

LATHROP, WILLIAM L. (1859-     )

58 Twilight

RYDER, CHAUNCEY F. (1868-     )

59 Pincushion Hill

60 Pack from Greenville

DEWEY, CHARLES MELVILLE (1849-     )

61 Springtime

EATON, CHARLES WARREN (1857-     )

62 Evening in Connecticut

63 At Close of Day

WALKER, HORATIO (1858-     )

64 First Snow—Shepherd and Sheep

65 The Sheepfold

HOWE, WILLIAM H. (1846-     )

66 Lyme Pastures

D A L L A S   A R T   A S S O C I A T I O N

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DAVIS, CHARLES H. (1856-    )

67 The New England Elm

68 Drifting Light

TRYON, DWIGHT W. (1849-    )

69 Spring Morning

POTTHAST, EDWARD H. (1857-    )

70 Mt. Victoria—Sunrise

71 Little Red Bather

BUTLER, EDWARD B. (1853-    )

72 A Restful Day

ONDERDONK, JULIAN

73 Texas Landscape

DIXON, MAYNARD

74 A Desert Valley

STEEN, WILLIAM

75 The Caravan

GROLL, ALBERT L. (1866-    )

76 On the Desert

76a The Big Cloud



LITTLE BLUE BONNET

JAMES A. MCNEILL WHISTLER

*From the Collection of Herbert L. Pratt, Esq.*

## INDEPENDENT DEVELOPMENTS

A great variety of influences, working through England, Belgium, Holland, France, America, and even the Far East, gave rise to a number of independent developments that can be traced to no one source. Some of the most interesting of these are included under this heading for convenience, and because they do not lend themselves readily to classification under other groups.

ABBEY, EDWIN A. (1852-1911)

- 77 The Penance of Eleanor,  
Duchess of Gloucester  
*Lent by Carnegie Institute*

SARGENT, JOHN SINGER (1856- )

- 78 Venetian Bead Stringers  
*Lent by the Albright Art Gallery*

WHISTLER, JAMES A. McNEILL  
(1834-1903)

- 79 Little Blue Bonnet—Blue and Coral  
*Lent by Herbert L. Pratt, Esq.*

CASSATT, MARY (1855- )

- 80 Baby Smiling at Mother  
*Lent by Chicago Art Institute*

MELCHERS, GARI (1860- )

- 81 The Nurse



T H I R D   A N N U A L   E X H I B I T I O N

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DAVIES, ARTHUR B. (1862-     )

82   Banquet to a Hero

RYDER, ALBERT P. (1847-1917)

83   Waste of Waters

*Lent by the Brooklyn Museum*

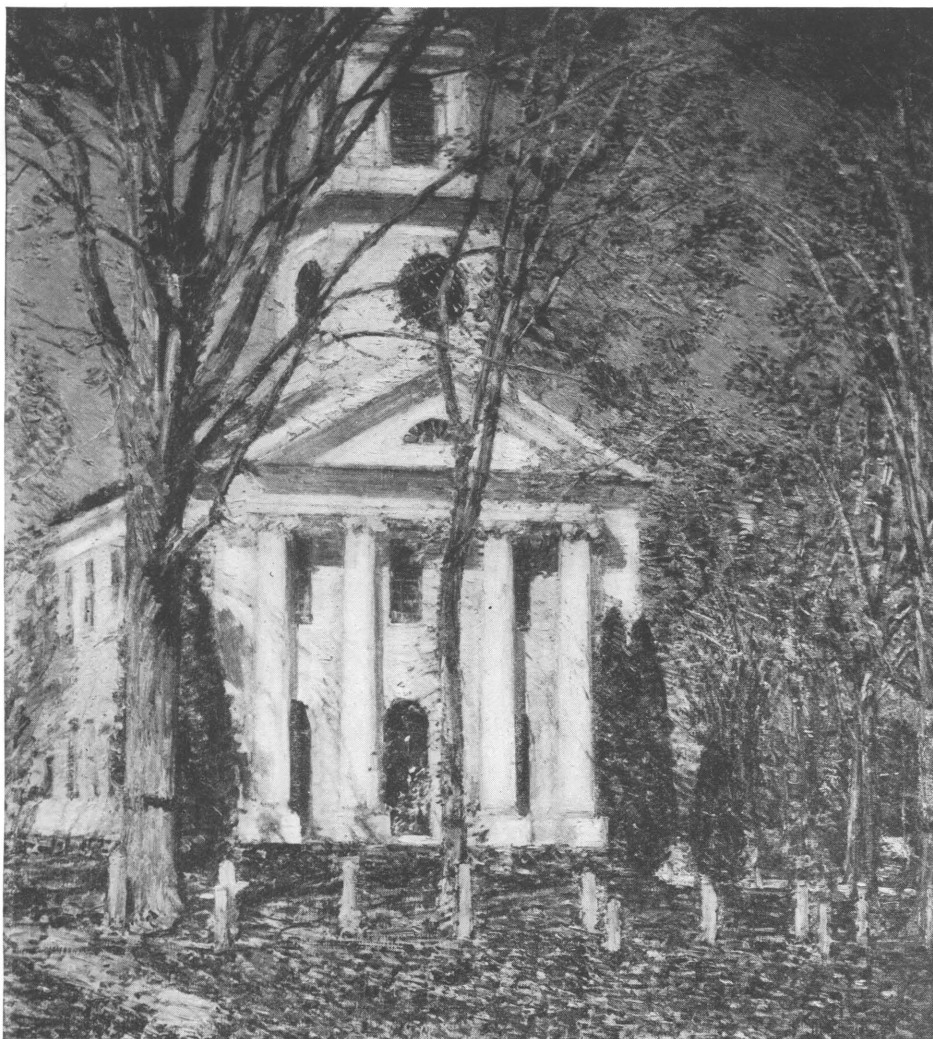
PRENDERGAST, MAURICE (1868-     )

84   The Promenade

HOMER, WINSLOW (1836-1910)

85   The Wreck

*Lent by Carnegie Institute*



CHURCH AT OLD LYME

CHILDE HASSAM

*From the Albright Art Gallery Collection*

## FURTHER IMPRESSIONISM

Continued study of the effect of light and its rendition gave rise to the work of Monet and his followers, revolutionizing painting both here and abroad. Juxtaposition of color to produce light vibration took the place of the older methods of glazing or mixing colors on the palette to produce the same result. Twachtman and Theodore Robinson were the first to introduce the new school to this country, and found the public far from ready to receive it.

TWACHTMAN, JOHN H. (1853-1902)

- 86 Falls in January
- 87 Holland Meadows

ROBINSON, THEODORE (1861-1896)

- 88 Gathering Plums  
*Lent by C. Lansing Baldwin, Esq.*

WEIR, J. ALDEN (1852-1919)

- 89 Approaching Shower

HASSAM, CHILDE (1859- )

- 90 Church at Old Lyme  
*Lent by the Albright Art Gallery*
- 91 At Easthampton, L. I.
- 92 Skyscraper Window

BENSON, FRANK W. (1862- )

- 93 The Sisters  
*Lent by the Albright Art Gallery*

D A L L A S   A R T   A S S O C I A T I O N

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CARLSEN, EMIL (1853- )

- 94 Open Sea  
*Lent by Minneapolis Institute of Arts*  
95 The Samovar  
96 The Millstream, Skagen

REID, ROBERT (1862- )

- 97 The Blue Kimono

METCALF, WILLARD L. (1858- )

- 98 October Afternoon  
99 Spring  
100 Winter

GARBER, DANIEL (1880- )

- 101 Noonday Light

GENTH, LILLIAN

- 102 The Birch Pool

WIGGINS, GUY C. (1883- )

- 103 Autumn Days

OCHTMAN, LEONARD (1854- )

- 104 May Morning

FRIESEKE, FREDERICK C. (1874- )

- 105 In the Morning Room



FALLS IN JANUARY

J. H. TWACHTMAN

D A L L A S   A R T   A S S O C I A T I O N

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MILLER, RICHARD E. (1875-   )

106 Summer

*Lent by Rhodes S. Baker, Esq.*

LAWSON, ERNEST (1873-   )

107 Harlem River

ROBINSON, WILLIAM S. (1861-   )

108 June

ABRAMS, LUCIAN

109 The Pool in Winter

110 Rockport Beach

EISENLOHR, E. G.

111 Down from the Hills—Santa Fe

BEWLEY, MURRAY P.

112 "Beonne"

113 "Bunny"

REAUGH, FRANK

114 Afternoon on the Brazos

STITT, HERBERT D.

115 Pool in Summer

## THE PORTRAIT SCHOOL

The Gainsborough-Reynolds style of portrait painting developed throughout the modern English school a succession of portraits in the "Grand Manner" which have their counterparts in our own country. Dutch and Flemish Old Masters were the source of inspiration for those who produced what have come to be styled "Portraits of Character." The former predominate in all contemporary portrait schools, but we have several interesting exponents of both phases.

### BEAUX, CECILIA

- 116 Portrait of Mrs. Andrew Carnegie  
*Lent by Carnegie Institute*

### CHASE, WILLIAM M. (1849-1916)

- 117 The Pink Bow

### ALEXANDER, JOHN W. (1856-1915)

- 118 Woman in Rose  
*Lent by Carnegie Institute*

### BETTS, LOUIS (1873- )

- 119 Portrait of Mrs. Laimbeer

### VOLK, DOUGLAS (1856- )

- 120 Puritan Mother and Child

HAWTHORNE, CHARLES W. (1872-     )

121   Miss W——.

OLINSKY, IVAN (1878-     )

122   Ethel

SIMKINS, MARTHA

123   Portrait of Judge Simkins

*Lent by Mrs. W. J. Lawther*





PORTRAIT OF ANN

GEORGE BELLOW'S

## PRESENT-DAY REALISTS

This classification is used to include a group of modern landscape, marine and figure painters who have developed what seems to be our nearest approach to a distinctive American School. The landscapes and marines, particularly, are little related to anything in past European art, and, while some of the figure work undoubtedly owes its original conception to the Manet-Velasquez influence, it has been developed along lines that make it entirely our own as it appears today.

- SYMONS, GARDNER (1863-    )

124   Deerfield River

125   Evening Sunlight and the Moon

126   Evening
- REDFIELD, EDWARD W. (1868-    )

127   The Road to the Mill
- SCHOFIELD, ELMER (1867-    )

128   Harmony Cot  
       Birthplace of John Opie
- DOUGHERTY, PAUL (1877-    )

129   An Equinoctial
- WOODBURY, CHARLES H. (1864-    )

130   The Bathers
- WAUGH, FREDERICK J. (1861-    )

131   The Western Shore
- LEVER, HAYLEY (1876-    )

132   Rocky Neck, East Gloucester

133   Half Tide

T H I R D   A N N U A L   E X H I B I T I O N

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HENRI, ROBERT (1865- )  
134 Johnny

LUKS, GEORGE (1867- )  
135 The Beggar Girl

BELLOWS, GEORGE (1882- )  
136 Portrait of Ann

SLOAN, JOHN (1880- )  
137 Evening—Santa Fé

UFER, WALTER (1876- )  
138 Jim and his Daughter

KROLL, LEON (1884- )  
139 Sunday Morning

MYERS, JEROME (1867- )  
140 After the Day

DU BOIS, GUY PENE  
141 Art Lovers

SCHNAKENBERG, H. E.  
142 White Day—Central Park  
143 Still Life—Tulips

PALMER, WALTER L.  
144 December Sunrise (1584- )



DEERFIELD RIVER

GARDNER SYMONS

## THE MODERNISTS

Cubism and various other types of advanced French art have from time to time left their mark on some of the younger American painters, and among them in recent years Cezanne, Matisse, Van Gough and Gauguin have found many followers who have not always realized the full significance of their master's work. The modernists were so thoroughly represented in last year's exhibition that only a few of the acknowledged best of them are included here. These have adopted only the most worth-while of the advanced teachings, and have developed them in a personal way which makes them a real force in present-day art history.

### DEMUTH, CHARLES

- I45 Flowers—Water Color
- I46 Houses, Provincetown—Water Color

### HALPERT, SAMUEL

- I47 Paris

### MARIN, JOHN

- I48 Landscape

### DICKINSON, PRESTON

- I49 Interior

### HARTLEY, MARSDEN

- I50 Still Life

### WRIGHT, S. MACDONALD

- I51 Still Life

## SCULPTURE

AITKEN, ROBERT	152	Dancing Faun
BEACH, CHESTER	153	Breath of the Pines
FRISHMUTH, HARRIET	154	Extase
	155	Speed
HOFFMAN, MALVINA	156	Gavotte (Pavlowa)
	157	Orientale
KORBEL, MARIO	158	Night (unique)
MCCARTAN, EDWARD	159	Girl Drinking from a Shell
	160	Sketch Model
MACNEIL, HERMON	161	The Sun Vow
MANSHIP, PAUL	162	Atalantis
PROCTOR, A. P.	163	Princeton Tiger
SCUDDER, JANET	164	Shell Fountain
TALBOTT, GRACE HELEN	165	Candlesticks
VONNOH, BESSIE POTTER	166	Daphne
	167	Good-night
	168	Water Lilies
WHITNEY, GERTRUDE V.	169	Caryatid

# INDEX

Abbey . . . . .	77	Frishmuth . . . . .	154, 155	Potthast . . . . .	41, 70, 71
Abrams . . . . .	109, 110	Garber . . . . .	101	Prendergast . . . . .	84
Aitken . . . . .	152	Genth . . . . .	102	Proctor . . . . .	163
Alexander . . . . .	118	Groll . . . . .	76	Ranger . . . . .	48
Badger . . . . .	2	Halpert . . . . .	147	Reaugh, F. . . . .	114
Beach . . . . .	153	Hartley . . . . .	150	Redfield . . . . .	127
Beaux . . . . .	116	Hassam . . . . .	90, 91, 92	Reid . . . . .	97
Bellows . . . . .	136	Hawthorne . . . . .	121	Robinson, Th. . . . .	88
Benson . . . . .	93	Henri . . . . .	134	Robinson, W. S. . . . .	108
Betts . . . . .	119	Hoffman . . . . .	156, 157	Ryder, A. P. . . . .	83
Bewley . . . . .	112, 113	Homer . . . . .	85	Ryder, C. F. . . . .	59, 60
Bierstadt . . . . .	21	Howe . . . . .	66	Sargent . . . . .	78
Birch . . . . .	10	Hunt . . . . .	43	Sartain . . . . .	32
Blackburn . . . . .	3	Inman . . . . .	14	Schnakenberg . . . . .	142, 143
Blakelock . . . . .	47	Inness . . . . .	20, 44, 44a	Schofield . . . . .	128
Brown, J. G. . . . .	24	Johnson, Eastman . . . . .	23	Scudder . . . . .	164
Brush . . . . .	36	Kensett . . . . .	16	Simkins . . . . .	123
Burroughs . . . . .	42	Korbel . . . . .	158	Sloan . . . . .	137
Butler, E. B. . . . .	72	Kroll . . . . .	139	Sonntag . . . . .	18
Carlsen, E. . . . .	94, 95, 96	Lathrop . . . . .	58	Steen . . . . .	75
Cassatt . . . . .	80	Lawson . . . . .	107	Stitt . . . . .	115
Chase . . . . .	29, 30, 117	Lever . . . . .	132, 133	Stuart . . . . .	7
Cole . . . . .	15	Low . . . . .	33	Sully . . . . .	13
Copley . . . . .	6	Luks . . . . .	135	Symons . . . . .	124, 125, 126
Couse . . . . .	39, 40	McCartan . . . . .	159, 160	Talbott . . . . .	165
Crane . . . . .	55	McEntee . . . . .	19	Thayer . . . . .	34, 35
Currier . . . . .	25	MacNeil . . . . .	161	Trumbull . . . . .	9
Daingerfield . . . . .	52, 53	Manship . . . . .	162	Tryon . . . . .	69
Davies . . . . .	82	Marin . . . . .	148	Twachtman . . . . .	86, 87
Davis . . . . .	67, 68	Martin . . . . .	22, 45	Ufer . . . . .	138
Demuth . . . . .	145, 146	Melchers . . . . .	81	Vedder . . . . .	31
Dessar . . . . .	49	Metcalf . . . . .	98, 99, 100	Volk . . . . .	120
Dewey . . . . .	61	Miller . . . . .	106	Vonnoh . . . . .	166, 167, 168
Dewing . . . . .	37, 38	Moeller . . . . .	28	Walker . . . . .	64, 65
Dickinson . . . . .	149	Morse . . . . .	12	Wagh . . . . .	131
Dixon . . . . .	74	Murphy . . . . .	54	Weir . . . . .	89
Dougherty . . . . .	129	Myers . . . . .	140	West . . . . .	5
DuBois . . . . .	141	Ochtman . . . . .	104	Whistler . . . . .	79
Duveneck . . . . .	26	Olinsky . . . . .	122	Whitney . . . . .	169
Duyckinck . . . . .	1	Onderdonk . . . . .	73	Whittredge . . . . .	17
Eakins . . . . .	27	Palmer . . . . .	144	Wiggins, Guy . . . . .	103
Eaton . . . . .	62, 63	Peale, C. W. . . . .	8	Williams . . . . .	50, 51
Eisenlohr . . . . .	111	Peale, R. . . . .	11	Woodbury . . . . .	130
Foster . . . . .	56, 57			Woollaston . . . . .	4
Friesseke . . . . .	105			Wright . . . . .	151
				Wyant . . . . .	46

